JUST SO FAR

Evening & Ledger

AMUSEMENT SECTION

Address all communications to Dramatic Editor Evening Ledger,

Independence Square, Philadelphia. THE AVERAGE NET PAID DAILY CIRCULATION OF THE EVENING

LEDGER FOR FEBRUARY WAS 104,115 PHILADELPHIA, SATURDAY, APRIL 1, 1916

The Movie "Trust" Waits Its Cue The Movie "Trust" Waits Its Cue

NEXT week—if high-placed gentlemen in movieland know what they are
ducers which will place a good-sized movie trust on the screen. The convulsion
is being preceded by the usual phenomena of rumors, marvelous rumors. They
run from the statement that Mary Pickford will be placed at Lubin's if the
merger fails, to the news that all the big companies except World, Fox and
Mutual have been approached and even lined up in the "trust." But the biggest rumor and the most interesting is that the parties supposed to be behind
the consolidation, the American Tobacco Company, will apply to the distribution of the film the same principles which have been applied so successfully
to the distribution of "smokes." They will organize a chain of standardized
theatres, after the fashion of the United Cigar Stores.

A Try at the Crucial Problem

Distribution is undoubtedly the crucial problem. This year has demonstrated it. The American producers have had everything their own way. There has been no competition from Europe. But there has been competition at home—too much of it. The result has come very near being almost the ruin of one of the largest and hitherto most successful industries in the

The problem of good films could be solved. In less than two years the level of the photoplay has risen amazingly. But the cost grew with artistic perfection and competition grew also. The very chances for big profits drew in more and more producers. Meanwhile, the theatres that were supposed to use all this increasing product went on their own happy-go-lucky way, picking what they chose and giving no single company the assurance of a steady market for all it could make. Even a step so far along the line of organization and co-operation as the Stanley Booking Company, of this city, can not be expected to guarantee the use of the manufacturer's whole product. If the producer wants to know his market, if he cannot stand the gaff of competition, then he must entrol his own theatres. He must give the local exhibitors expert advice and financial backing, while he receives in return a guarantee of an assured market for his product. guarantee of an assured market for his product.

But along that path, as along any other that leads to larger and more secure business organization, lie dangers. They are dangers to the organizers, the organized and the public. They must be watched.

Professional Patriotism

Last week Chicago critics assailed a young lady named Elanora de Cisneros for waving the American flag and singing "The Star-spangled Banner."

They also got a little further public notice by reneging when she claimed the patronymic of Broadfeet and the birthplace Brooklyn. Just why those facts made any difference it is a little hard for a Philadelphian to see, who has been instead by the display of professional patriotism in two reviews of the irritated by the display of professional patriotism in two reviews of the last month. Love of country and race is too sacred and too dangerous an emotion for exploitation. It may have its place in a serious drama, if the motives of the author are beyond question. But in tights! "There ought

Artist in Lights: Why Not in Design?

Miss Adams has brought to the Broad the finest display of artistic lighting that the American stage has yet created. It may not touch European miracles and it is pretty much limited to a certain set of colors and effects; but it shows real thought and real creative faculty. Yet why not a talent for design to match it? The two ought to go hand in hand.

K. M.

RUSSIAN BALLET **GROWS IN GLORY** AS SEASON ENDS

Today the Last Programs in a Series of Matchless Splendor

"Le rideau baisse pour que le poeme-mmence dans toutes les memoires." The curtain fell at the Metropolitan night to let the divine poems of the Today and tonight it rises again for the risual representation of those poems. Then falls—it seems forever. The Ballet lusse may come again, other dancers may ance again. But last night will linger dans toutes les memoires."

dans toutes les memoires."

How to describe the ecstacy of the latt? There are facts, yes. Four ballets, tree of them new, were given: the "Fire-ird" of Strawinsky and Golovine, the Thamas" of Bakst and Balakireff, the Afterneon of a Faun" of Bakst and Densy, the "Prince Igor" of Borodine and oerich. These things and more distantly of the and the principal dancers will be mismbered for a time. But will any one tho was there ever forget that Dionysos evealed on the scene and the shrill cries.

f Pan were heard in the night? There came at last that exaltation and ntoxication of the senses for which we ad so confidently waited, and they came ith a dazzling beauty, an overwhelming ower. The rapt loveliness of "L'Oiseau Feu" was but a prelude. "Igor," the baric dances of trans-Caucasia was return to earth, with its sap unspoilt, richness and its promiscuity and the an lust for joy and action. Between two stood "Thamar" and "L'Apres-d'un Faune." The latter is that rious idyl of Nijinsky, but last night eandal did not rear its head, and only mysterious and troubling beauty of it ained. The setting "with zinc trees," stant-eyed, spotted Faun, the nymphs a Greek frieze, the restricted passion and its instincts, too near the earth Yet man, were its elements. he human, were its elements. Let up be said, with some truth, that just bebussy is Mallarme set to music (and a Mallarme), so is Nijinsky a visual-Debussy (and so is Debussy). That bebussy has added little to Mallarme, Debussy has added little to Mallarme, insky has added little to Debussy. But the exquisite righteousness with which has used his material, for the inspirant of Bakst's designs, there must be hing except wonder and praise.

It was the night of Bakst, and it be-

was the night of Banks, and an clear why this man has so inflamed imaginations of men. The scene of samar" is a tower, with slanting walls, and is conscious h press in so that one is conscious selr weight, with a zigang stairway, mg to the highest window, with a blue beyond. Into this sinjeter place there eyond. Into this sinjuster place there
the Queen and her attendants, robed
auty, in colors that shimmer and
Then the story, brief and tragic,
itself. A lover is summoned by
vieen, waving her scarf. In the
of the dance, which is the symbol
is, the Queen kills her lover. Then
the and presently another lover; again
scarf is waved with a gesture insly weary, dreadful passionless and
and—in memory—the scene begins

twin twin not the story. In that the safety
the Ballet Russe must always lie. But
story was essential, for it gave reaand meaning to the madness and the
uty of the dynamic score. What had
subtle flavor of perversity to do with
great glories of color and movement
on made "Thamar" eternal? Affectbeyond the power of music universal
and mastering as no still art may be,
haltst in "Thamar" did achieve the
fees fusing of the elements, created a
art. One had almost said a new
G. V. S.

The Greatest Appeal Grand opera is the most power-ful of stage appeals, and that al-most entirely through the beauty of its music.—John Philip Sousa.

TREE IN SHAKESPEARE SEEN BY EATON

Continued from Page One

red harples, the two cardinals, so easily get around her a few days later. Miss Matthison has the better of the tragedy queens there. And it is doubtful if any Katherine, including the original, ever looked more lovely either in anger or in grief than she.

There are many other good players it the cast, including Charles Dalton, as Buckingham; Fred Eric, as Norfolk, and Willette Kershaw, as a very flirtatious

Anne Bullen.

Tree himself, as Wolsey, is neither good nor bad. His Wolsey is never vitally alive; he seldom clearly and unmistakably outlines the character, and he certainly never makes him a figure of such improve that pressiveness and imaginative glamour tha his fall is truly like that of Lucifer. Neither is his reading of the famous con-cluding speeches, the best in the play, impressive as the eloquent and musical ren-dering of poetic speech. It is in no sense to be compared with Forbes-Robertson's reading of Shakespeare's melodies. But. nevertheless, the performance has dignity; it is at times very picturesque in pose and significant in by-play, and it is always at least competent routine. All in all, on

the acting side—the most important side in Shakespeare—this production holds the interest and carries the play and its dramatic message to the audience.
On the spectacular side the production, while rich and effective by older standards, is in some ways curiously old-fashioned to eyes trained by modern stage-craft. Such scenes as the hall at Blackfriars and the coronation in the abbey (the actual coronation is shown as a climax immediately after Katherine's death and the rest of the drama mercifully omitted) are massive, built-up sets, with glowing stained glass windows, and would once have been thought quite wondramatic message to the audience would once have been thought quite won-derful. Even today, in a chronicle play like this, realistic scenery is probably necessary. We all know too well what Westminster looks like to represent it by a Gordon Craig dream. But Westminster was never lighted by foots and spots There is neither naturalism nor imagination in the lighting of this production. Belasco, who used to be compared to Tree, has gone far beyond him in lighting

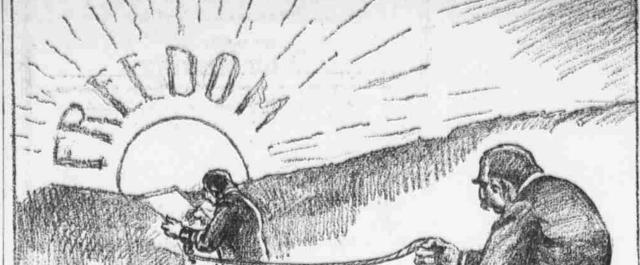
Tree, has gone far beyond him in lighting development. Belasco would have lighted the abbey through the windows, and when his coronation procession had massed at the rear he would have cast warm gules on every fair breast there, instead of leaving them all in darkness while an old-fashioned spotlight followed the star. In his handling of the many supers, too, Tree is oddly old-fashioned. They wear magnificent clothes—and they walk with the most ridiculous slouches, are picked with no regard to facial or bodily fitness or attractiveness, and seldom have picked with no regard to include to bodily fitness or attractiveness, and seldom have any crowd life, or melt and flow into consciously devised compositions. Indeed, they perilously remind you of grand opera supers, the sort who are picked up at the stage door for 50 cents a night. We wonder if that was the way Sir Herbert did it in London? If so, it is no wonder did it in London?

wonder if that was the way Sir Herbert did it in London? If so, it is no wonder Granville Barker decided the staging of Shakespeare needed revitalising.

On the whole, then, Tree's "Henry VIIF" is a rather old-fashioned production, with the faults and merits of such a production, made by a man of taste and skill and resources. It is spectacular without keins truly nicturescue supprocus without being truly picturesque, sumptous without being really beautiful; and, on the other hand, it is in the main acted smoothly, sonorously, intelligently, with emotional vitality. Perhaps faults are less than the merits, being the case. Shakespeare is quite pos-sible without scenery. But Shakespeare without the proper acting is very nearly the most hopeless thing in the world. Like Mozart's music, the right perform-ance brings out immortal leveliness, while the bungling performance is productive only of agony.

Globe Theatre MARKET & JUNIPER STS VAUDEVILLE COntinuous 11 A. M. 10 11 P. M. 10c. 15c. 25c. JAMES J. CORBETT

WORLD'S FORMER CHAMPION "THE FE-MAIL CLERKS" and Others.



Musical Glasses

MONDAY, APRIL A Concert matinee by the Lembetizky School of Plane Playing at the Acorn Club, at 3

WEDNESDAY, APRIL 5 Charles Aiken tenor, in song recital, at Acorn Club, at 8:15, Program: Rhapnody No. 2 Mr. Boyd. Liszt Blue Eyes The Trovato Quartette. Witt

(a) Frulingsnacht Schumann
(b) Morgen Strause
(c) Liebested ('Die Walkure') Wagner
Mr. Alken Naches Gypsy Dance. Master Wilson. Nachoz Onaway. Awake, Beloved ("Hiawatha") Coleridge-Taylor

PART II.

Songs with Violin Obligato. Kahn
(a) Ave Maria.

Mr. Aiken Master Wilson.

Rondeau Brillant.

Mr. Boyd.
(a) Jial pleure en reve.
(b) Aubide (Le Rol d'Ys).

Bobemienne.

Mr. Aiken.

Mr. Aiken.

Mr. Boyd.

Mr. How.

Mr. Boyd.

Mr. Boyd.

Mr. How.

Mr. Boyd.

Mr. Wien.

Mr. Boyd.

Mr. Wien.

Wellen Wel

Bohemlenne Mr. Alken. Vleuxiemps
Songs Master Wilson. Nicholas Douty
[10] My Garden
[10] April.
[10] The Nightingale Has a Lyre of Gold.
Auf Wiederschen ('Blue Paradise'')—Romberg
The Troyato Quartet.

PRIDAY, APRIL 7 Philadelphia Orchestra, with Marcella Craft a soloist, at the Academy of Music, The prorami:
verture 'Die Zauherflote' Mozari
verture 'Pleta Signore Stradella
ymphony No. 5. in C minor Beethoven
one poem, 'Tod und Verklarung' Strauss
inal Scene from 'Nalome' Strauss
Strauss ATURDAY, APRIL 8
Philadelphia Orchestra, with Marcella Craft
ploist, at the Academy of Music, Program as

acove, MONDAY, APRIL 10 Aurelio Gloni, pianist, in recital, at Wither-spoon Hall, at 8:15. TUESDAY, APRIL 11
J.Helffenstein Mason, in recital, assisted by
Herman Sandby, at the 20th Century Club,
Lansdowne. Marie G. Loughney, contraite: Florence Prentiss, soorano; Alice Baily, 'cellist; Emily Fricke, pianiste, in costume recital at The Little Theatre.

THURSDAY, APRIL 13
Arthur Howell Wilson, in piano recital, at
The Little Theatre.

Douglas Fairbanks, Gentleman of Many Plays

Douglas Fairbanks, star of "The Habit of Happiness," a new Triangle Fine Arts feature, to be shown at the Arcadia Theare all next week, has surely found his forte in the films. Fairbanks has been on the stage since 1991, when he made his debut as the lackey François in "Richelieu," in support of Frederick Warde, at Ford's Theatre, Baltimore. He remained with this emigent actor for an entire year. with this eminent actor for an entire year, playing a variety of roles in Shakespear-ean repertoire. Then he joined Effle Shannon and Herbert Kelcey in "Her Lord and Master," which played for five months at the Manhattan Theatre, New York. His resignation from the stage followed that he might begin work as a broker in Wall street, but the lure of the profession compelled his return in 1993. He joined Minnie Dupree in "Rose of Plymouth Town." After some minor engagements, he signed a seven-year contract with William A. with this eminent actor for an entire year. After some minor engagements, he signed a neven-year contract with William A. Brady and appeared in a series of successes, among them "The Pit." which was reminiscent of his broking experience; Two Little Sailor Boys. "As Ye Sow." "Fantasma." "Frenzied Finanes." "The Man of the Hour" and "All For a Girl." Later on, "A Gentleman From Mississippi." with Tom Wise; "The Cub.," "A Gentleman of Leisure." "Officer 666," "Hawthorne of the U.S. A.," the revival of "The New Henrietta," "He Comes Up Smiling" and "The Show Shop" were notable engagements. nle engagements.

"COME TO BOHEMIA"

Thursday Evening, April 6 re novel features, another

Souvenirs. Dancing after 10 P. M. Eugene G. Miller, Manager

METROPOLITAN OPERA HOUSE

SERGE de DIAGHILEFF'S BALLET RUSSE Mat. 2:15 "Cleopatre." "Les Sylphides,"

Tonight, 8:15 "Thamar," "Petrouchka."

Tonight, 8:15 "Thamar," "Petrouchka."

"Le Spectre de la Rese,
"Prince igor." Seate 1109 Chestaut at
Prioss, 50s to 54. Walnut 4124. Race 67.

HARDMAN PIANO USED. Witherspoon Hall, Mon. Eve., April 10th RECITAL BY

AURELIO GIORNI Seats 56; to 12.00 PIANIST Smit Mus. 1119 Chestnut St. should we be censored? We are perfectly decent people. living moral lives; married people, many of us, why should we be under the ban of a censor? Why, the motion-picture products and managers are not scoundrels and fools

The Unnecessary Evil By Bertha Kalich

T THINK that censors and cen-

but an unnecessary evil. Why should pictures be censored? Why

sorship are not a necessary evil

we be censored? We are

they are men of intelligence and integrity. We are all a part of a great industry that is affording public an opportunity to see fine things, played by fine players, for a trivial cost. It is an industry giving employment to thousands of hard-working, earnest, honest men and women—why should they be censored? From what I know of it—of censors, in general—I should say that the censor is always in the wrong place; always saying the wrong thing. He is never where he is most needed. The things that should be cen-

Mexico and Censors Agree

sored he never sees. He is, I re-

peat, an unnecessary evil.

Quite apropos of the present excitement anent the invasion-or whatever it may be called-of Mexico, and the excitement prevailing on the border between the two countries, to say nothing of the large number of appeals from the decisions of the motion-picture censors, exceptional interest will attach to the presentation at the Stanley during the coming week of 'The Heart of Paula," in which Lenore Ulrich, a handsome and talented screen star, is featured. Although it is declared that the censors as a body are supposed to be arbitrary and unwilling to give any consideration to the arguments of the film producers, it should be taken into consideration that the act of Assembly provides for a rehearing by the censor where producers feel that th

action of the censors, who originally say the picture, was too arbitrary. the picture, was too arbitrary.

In the case of "The Heart of Paula,"
the Stanley Booking Company wishes to
state that the censors' originally ordered
a large number of eliminations, and
the producers being dissatisfied with this
order applied for a rehearing, and very careful attention was given to the argu-ments of the producers, with the result that this board went a considerable way toward meeting the views of the former, and allowed virtually the entire picture with the substitution of titles, which, in the opinion of the board, more clearly showed the moral purpose of the picture.

FORREST-Last Mat. & Evg. ZIEGFELD FOLLIES

Gala Premiere Mon. Evg. GAYEST OF MUSICAL COMEDIES

TO BOHEMIA!

With Daisle Irving, Natalle Ait, Walter Percival, Fritz Williams, Muriel Hudson, Denman, Maley, Frank McCormack, Fred Nice, Ada Weeks and INTERNATIONAL BEAUTY CHORUS Nights at 8:15. Matiness Wed. and Seturday Best Seats \$1.50 at Popular Wednesday Mats

GARRICK MATINEE TONIGHT at \$113 Vext 4th Big Week MIGHTS, \$113 Week Ath, Wed. & Sat., 2:18 COHAN & HARRIS Present

The Funniest Play in the World IT PAYS TO ADVERTISE Original New York Cast and Production

Best Seats \$1 at Popular Wed. Matiness

MATINEE | TONIGHT BROAD Next Final Week Evenings at 8:18 Week Mats. Wed. & Sat. CHARLES FROHMAN Presents

MAUDE ADAMS

The Little Minister SPECIAL MATINEE "PETER PAN"

Laurette Taylor MON. 10 New The Wooing of Eve

Cutbacks

There's entertainment on the outside of film theatres sometimes as well as the in. At the Paince, for instance, you could read last week "'One Day' in five parts; two days only. Sequel to "Three Weeks."

Movie Mathematics

One almost hates to mention the amount that the Mutual president says it will pay to Mr. Chaplin. But it may as well be done. It is over \$670,000. In detail he in said to receive \$10,000 a week for 52 weeks and in addition a bonu of \$150,000. Figure it up for yourself.—New York . . .

Movie Child's Garden of Verses Little Mary Pickford Gish. Little Mac Marsh, hear my wish: Little Mars Minter, Ooh! Don't I wish that I were you!

'F. P. A." Captures Prize Press Pearl A note from Professor Walter J. Kings-ley, the highly endowed press representaley, the highly endowed press representa-tive for the Palace Theatre, of New York, vouchsafes the info: "Harry Houdini, true to his promise to the public, celebrated the Shakespeare Tercentenary yesterday at high noon by hanging from his heels from a giant crane over a subway shaft at Bowling Green and freeing himself from a straitjacket while swinging in midair." Next week, if Professor Kings-ley will take a tip from this Crane of Crassness, he will stage, in honor of the Shakespeare Tercentenary, Frank Gotch and Joe Stecher in the wrestling scene

and Joe Stecher in the wrestling scene from "As You Like It."

The image of Miss Eva Tanguay as Rosalind, crying, instead of "O excellent young man?" "Ataboy?" should excite Professor Kingsley to great deeds.—New York Tribune York Tribune

MARKET & JUNIPER STS.

In the Heart of the Shopping District CONTINUOUS II A. M. TO II P. M. WEEK COMMENCING MONDAY

THE WISEST OF THEM ALL REALLY A WONDER

A Scenic Musical Comedy Presented by

Barney Williams and Girls

MELODY LAUGHTER OTHER ACTS WORTH WHILE



Market below 60th Street Mut. Daily, 2:30. Evenings, 7 & 9 Best Seats 10c 10c, 15c, 20c

MONDAY, TUESDAY, WEDNESDAY Ward De Wolf and Company THE MAID and the MUMMY 10-PEOPLE-10 sirts-Speci Secures-Beautiful

Pretty Girls—Spect Scenery—Beautiful Contumes THURSDAY, FRIDAY, SATURDAY A PRETENTIOUS MUSICAL OFFERING VICTOR'S MUSICAL MELANGE OTHER MARVELOUS ACTS



BOBBY HEATH 1916 SONG REVUE

6 BIG ACTS AND PICTURES

AMERICAN Girard bel. 8th. Market 204 Arvine Stock in "The Devil" Mats. Tues. Thurs. Sat.

Movies Measure Up To Speaking Stage By Holbrook Blynn

I hear so many fellows at the clubs refer contemptuously to "the movies" as mere means of tiding over hard times. When I was a stage player I used to listen to some of those chaps and sympathize with them. If seemed so sad to think of their noble talents wasted, as they put it, in such "crude work" as "the novies" afforded.

I have learned better, instead of looking upon their employment in motion pictures condescendingly, those fellows would do better to wake to a realization of the immense possibilities for the improve-ment of their art the films afforded.

There is only one thing in the drama the pictures cannot convey. The subtle-ties of dialogue, those little, quiet bits of give and take between actors on the of give into thice between actors on the stage, are lost. But what does the loss of a dialogue signify when such enormous opportunities are opened in picture work never known on the stage? Dialogue in real drama is the least essential element. I have watched through soundproof doors the playing of several actual dramas and the playing of several actual dramas and found it possible to follow the story in almost every detail without hearing a word of the lines or knowing the play beforehand.

Do You Like a One Act Play?

Is it harder to produce a three-act play than a one-act play? This is a question that is likely to create considerable argument among those who have staged pro-ment among those who have staged pro-ductions for either one, but more than one vaudeville producer favors the opinion that the producing of the shorter play is more difficult. One of the latter class who is firmly convinced of it is Valerie Bergere, who has produced many successful playlets for the vaudeville stage and has just finished another one, called "Little Cherry Blossom," which she will show at B. F. Keith's Theatre next week.

Miss Bergere produces all her own sketches, and she boasts the proud record of having never produced a failure. Her first one for vaudeville was "Billie's First Love," which she used for several seasons because she could not find a suitable sketch to take its place. Finally she met the author of "His Japanese Wife" and instantly fell in love with the idea of the





VALERIE BERGERE Keith's next week in "The Little Cherry Blossom."

playlet. The author of the play, however, had one idea of producing it, and, as Miss Bergere declined to look upon it with favor, the writer took back his manuscript and kept it for almost a year until he finally capitulated and asked Miss Bergere if she would not undertake the task of producing the sketch in vaudeville. She did, and it made her.

B. F. Keith's Theatre

CHESTNUT AND TWELFTH STS. Mat. 2 P.M. 2 Shows Daily, Night, 8 P.M. NEXT WEEK

All-Star Bill of Favorites!

The Popular Artiste-Producer. Valerie Bergere & Co.

Eddie Leonard & Co.

Wilbur Mack & Nella Walker Kate Elinore & Sam Williams Billie Burke's "Tango Shoes'

Edna Blanche Showalter LUCY GILLETT-WARREN & TEMPLE-TON-CALIFORNIA ORANGE PACKERS -SELIG-TRIBUNE PICTURES.

LYRIC Regular Matines Today, Beginning Monday, 2d Sensational Week, Pop. \$1.50 Mat. Wednesday, Regular Mat. Saturday, Evenings at 815.

THE N. Y. WINTER GARDEN MUSICAL EXTRAVAGANZA HIT A World of Pleasure"

A World of Pleasure"

A MOUNTAIN OF MIRTH
AN OCEAN OF JOY
A MINT OF MELODIES
A MASS OF MAIDS CLIFTON CRAWFORD

GATHER AROUND

FOR FUN CONROY & LE MAIRE

Collins & Hart, Mayaret Edwards, Venita

Fitzhugh, Franklin Batic, Helen Coff, Mc
Mahon, Diamend & Chaplew, Rosie Quinn, Herman Timberg & Hattle Darling.

AND OH, SUCH GIRLS! "IT REACHES THE HIGHEST LIGHTS OF SUCCESS"-Record

"REMARKABLE"-N. American "MARVELOUS"-Press

GOES WITH A GREAT RUSH"-The Inquire

Beginning Mon. Evg., April 10—Seats on Sale Thurs,—Mail Orders Now THE MESSRS, SHUBERT Present THE VIENNESE OPERATIC TRIUMPH "ALONE AT LAST"

By FRANZ LEHAR, Composer of "THE MERRY WIDOW"
AFTER AN ENTIRE SEASON AT THE SHUBERT THEATRE, N. Y.
A Remarkable Singing Cast, including ROY ATWELL, LETTY YORKE, MABEL
WEEKS, EDWARD MULCAHY, HARRY CONOR, BETH LYDY, ELIZABETH GOODALL,
OLGA BRITTON, MIRIAM FOLGER and JOHN CHARLES THOMAS
SYMPHONY ORCHESTRA OF 45 MUSICIANS

DELPHI-Beginning Monday LAST WEEK Regular Matinee Today

Last Popular \$1 Matinee Next Thursday THE SMART MUSICAL COMEDY

A Musical Gem of Elite Zip

POSITIVELY LAST TEN TIMES WHY MISS SUCH A JOY?

BEGINNING MONDAY APRIL 10 SEAT SALE OPENS THURSDAY—Mail Orders Now

The Little Shepherd of Kingdom Come A NEW PLAY BY EUGENE WALTER Based on the Famous Novel of That Title by John Fox, Jr.

WALNUT Pop. Mat. Tues., Thurs., 25c, 50c Benefits Salicited Pope Mee. Mat. Sat.—Nights, Best Seats \$1, No Higher ONE WEEK ONLY, COMMENCING NEXT MONDAY EVENING, AT 8:15 The More Young Richard Bennett's Men and Women Co-work

See it, Greatest Eugeni Drama of Next Gena Decade MORE POWERFUL THAN THE GREATEST SERMON, DECLARE THE CLERGY ENACTED BY ONE OF THE BEST CASTS EVER ASSEMBLED

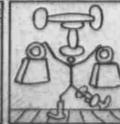


MARATHON MAX 15 GIFTED WITH A PAIR OF FLEET FEET.





MIQUE MUSKLE 18 A HERCULES OF STRENGTH





BOTH LOVE CUTE CARRIE COMELY, WHO SUGGESTS THAT THEY FIGHT A DUEL THE WINNER WIN-HER



MERE THEY ARE COMBATING DUELETICALY





